

Daily

SUPPLEMENT

New chapter in Rep cinema history

by carl p wilson iii

The tumultuous story of repertory cinema in Montréal tumbles into a new chapter September 30 with the opening of Le Rialto Cinéma at 5723 Ave du Parc. This new venture into the waters beyond first-run comes in the wake of the simultaneous closings of Cinema V and the Cinéma de Paris last June, which left Montréal temporarily without an English rep.

Until the opening of the Rialto, the sole rep cinemas in Montréal are French—the Ouimetoscope and the Cinémathèque, both of which screen a fairly wide variety of foreign (including Hollywood) films largely dubbed or subtitled in French. While this is an important service, it does leave a

political pressures that are always brought to bear on institutions with a mandate that does not conform to the usual aims of the marketplace. Since the beginning of this decade, the Seville, the Monkland, the Papineau, the Laurier, le Milieu and several others have come and gone, not to mention the recently demised Cinema V and Cinéma de Paris.

The reasons for this are varied and numerous. The Seville, by all reports, is a typical and particularly tragic case. It was a prosperous movie house on Ste. Catherine that was suddenly closed on November 1, 1985, having been (as reported in the *Daily* the day before) "forced out by a Toronto corporation which recently bought the building and

The pool halls and strip joints, as you might have noticed, are gradually disappearing to be supplanted by giant underground mall-complexes (producing giant underground paranoid-complexes in those who hope to preserve the character of the city core).

At the last screening at the Seville (appropriately enough of the Talking Heads' "Stop Making Sense") its faithful patrons waited and tried to barricade the building. Similar scenes occurred in the final days of the Laurier on Avenue du Parc. Le Papineau, on the other hand, opened in October of 1987 and closed quietly and quickly thereafter. Originally a theatre opened in 1921, the space had been a pornographic movie house for several years when the

multinational corporation Famous Players, which offered the landlord a "huge amount of money" for the spaces.

The history of this is intriguing, because Famous Players owns a Québec subsidiary called United Theatres which attempted to run a repertory cinema out of the Kent theatre (near Cinema V) in 1987, and planned to do so in several other Montréal locations. After the Kent closed, Famous Players decided that it "didn't have enough screens for the summer" and offered the landlord at Cinema V much more money than he would ever make from that operation. Similar fates befell several of the other short-lived reps referred to above, and reps in Toronto and other cities.

Both Famous Players and the other major distributor in Canada, Cineplex-Odeon, have been rumoured in the past few years to make a hobby of trying to either buy out existing repertory theatres in major centres or to open competing reps under their own auspices. As this process continues, the two corporations get closer and closer to operating a near-monopoly in exhibiting and distributing films in Canada.

This is particularly suspicious because each of these distributors are branches of larger companies that are also in the business of making movies in Hollywood. Such corporations have a vested interest in the extinction of repertory cinemas because the film-goers will then have no choice other than to attend first-run movies—produced, of course, by them. Famous Players, for example, is owned by Gulf and Western, which also owns Paramount Pictures and part of the Warner Brothers production company.

All of these companies, as you might notice, are American-based and very little of the cash produced stays in this country. Although the federal government has made efforts to enact legislation to alleviate this situation, the real effect (despite Flora McDonald's best intentions) has been nil.

The three people behind the Rialto are aware of all this and are trying to guard against the hegemony by making the project as independent as possible. They do not own the theatre outright, but they have the good fortune to be working in a building that is in the process of being declared a historical landmark (pending provincial approval). This protects them from being bought out by anyone intending to use the theatre as anything else, although there is still the danger of the corporations' ability to seduce the landlord.

Thomas Fisher, who has been directing the theatre's publicity, assures the public that the Rialto will be untouched by "the politics

that exist elsewhere," both in operation and programming policies. The financing of the theatre is being done entirely out of the pockets of Fisher, a local film and theatre designer, and his partners Don Lobel and Chandra Prakash, both Vanier College film teachers. And although Terry Martin warns of a woman in Toronto who did the same and lost her \$200 000 house, the Rialto partners are sure they can make a go of it.

"We're not too worried about money," says Fisher. "We're under nobody's tutelage and all we want is to get our investment back. It's a labour of love." This attitude extends to the type of presence they want the Rialto to have in Montréal. "We don't exist in a vacuum—we want to be in touch with the community. People should see this as a resource into which they have input." Already the theatre has gotten enthusiastic community response and an energetic group of volunteers is helping to clean up and ready the theatre.

The building itself was built in 1926 for \$175 000, an exorbitant amount for the time. It is a "wonderful, dominating space" decorated in "depression Gothic." It can seat up to a thousand people at a time, and was originally (as most such buildings were) a players' theatre. It joined the trend in the thirties to convert to a cinema, and survived as a first-run house for two decades. In the last decade it was taken over by the Greek community that surrounds its location (at the corner of Parc and Bernard) as a showcase for Greek movies and plays, but in the last three years it lay fallow, old and tired.

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large number of anglophones—including the traditional mainstay of repertory audiences, the students—without a place to see non-mainstream cinematic fare. The universities try to fill the gap to some extent, with the McGill Film Society and the very impressive Conservatoire at Concordia, but there remains a need for a large English repertory. The Rialto is going to try to fill that need.

There has been a multitude of English art-film houses in Montréal during the past few years, but none have been able to survive the various economic and

raised the rent a whopping 400 per cent."

The employees of the theatre laughed at rumours that it was to be converted into a dinner theatre, since it was obvious that it was part of the conversion of its block into a set of boutiques. Individuals interested in leasing the building to open a club after the Seville closed were turned away because the property was locked into a development plan.

Since then it has become clear that it was part of the massive "face-lift" that has been done to turn the street into a New York-style shopping paradise.

Papineau moved in. Unfortunately, the Papineau never shook that image by attracting a significant audience. Its programming policy was very specialized and its prices were not much cheaper than what people paid at regular theatres.

The most recent casualty of the repertory cinema wars were the legendary Cinema V and its companion on Ste. Catherine, the Cinéma de Paris. Cinema V closed in June after twelve years of operation. Their former general manager and programmer, Terry Martin, told the *Daily* that the theatres were bought out by the

Daily photo by Heidi Hollinger

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Lillian Allen meets classical music

CENTRESPREAD
Rappin' bout Ronnie, Godard, Bagdad Café and Pittsburg...
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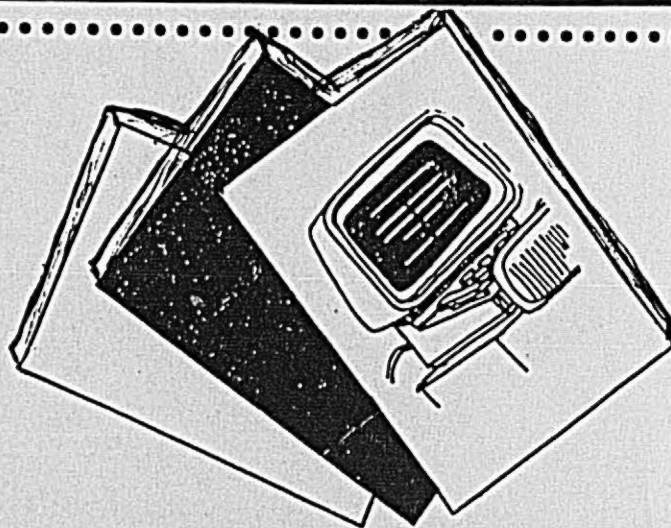
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Lillian Allen: Reggae packing a hell of a political punch

by Egg

*Dis Word breeds my rhythm
Dis Word breeds my freedom
Dis Word is my hand: My
weapon.*

These are the words of Lillian Allen, dub-poet from Toronto, who will perform Friday night at Club Soda. Don't let the term "poet-activist" instill in you a fear of drug-induced recitations by candlelight at a bohemian love-in. She is an accomplished musician with a strong political message.

Out of the musical influence of Jamaican Oku Onoura, and British Linton Kwesi Johnson, combined with the poetics of Louise Bennets, dub-poetry emerged. Allen has experienced and was shaped by the equal rights movements of the '60s, community organizations of the '70s, and women's struggles in the work force. She wrote her own poetry and complemented it with a modern reggae. Backed by "The Revolutionary Tea Party", she has released two albums to date.

Allen earned a position in the Festival des Musiciennes Innovatrices which took place last April in Montréal. The festival brought selected

artists from all around the globe to highlight the vast contributions women have made to the music field.

This year, she will be promoting her new album, *Conditions Critical*. Although the LP is certainly uplifting, in classic Reggae-happiness tradition, it does not alienate the non-Rasta listener as some music of this style might. Her straightforward, consistent style simply provides backdrop for her poetic call for justice. Two tracks on the new album are a *capella*, allowing Allen's spoken voice alone to carry her words, which she does with mesmerizing, articulate mastery.

Allen speaks for black nations, giving a voice to those oppressed under unjust rule. The title track is a battle cry for Jamaican release from foreign manipulation, "trying to buy the country back from the Americans and the IMF pack." In "Freedom is Azania (South Africa Must be Free)", she cites the many evils plaguing the nation: superexploitation, Apartheid, capitalism, and imperialism. The people protest, yet "all freedom cries are answered with gunshot blasts."

Allen also recognizes that problems for minorities exist at home. Her first, self-titled album, containing the track

Fight Back, speaks for women immigrant labourers. Allen begins, "I came to Canada and found the doors of opportunities well-guarded" and goes on to cite labels the immigrant must endure, leaving her family at home to be cared for while she struggles to earn money abroad. "Law breaker, minimum wage earner, not Mother, worker, fighter."

Allen's message is similar on *Conditions Critical*, and most forcefully conveyed in the ballad *His Day Came*. The song tells the story of a young boy arrested by the police for assaulting the principal of his school. As is often the case in life, the underlying motive is irrelevant to the police, who hassle him on the way to the station. The principal had insulted the boy's labouring mother, whom the boy felt was, "slaving in some white man's factory," while the principal commented she was, "well suited to her job."

The most powerful track on the album asks, "Why do we have to fight for what is our natural right?" The question is reprised intermittently, reminding the listener of this common cry of those suffering injustice. Allen answers herself, "No change without struggle..." calling all to engage in the battle for equality.

Folkie classicists perform at Place des Arts

by Michael Day

It is very rare that one can attend a series of piano performances displayed in the same festival without the laurel of a competition. The *Montréal International Music Festival* is just that. It's a meeting ground where some 20 pianists can perform without the stress factor that

comes with an International Competition. All of these performers are former competition winners and range from those new to the professional scene to international stars. This festival is the first of its kind in Montréal and it is expected to be a huge drawing card for the future.

On Monday night,

American pianist Jeffrey Kahane played a program of compositions by Schubert, Ravel, Rachmaninoff and Frazelle. I unfortunately missed the Schubert and Ravel, but caught the second half and was mesmerized by his flawless performance. "Blue Ridge Airs" by K. Frazelle is a long and complex piece that can't be easily categorized. It's generally easy listening with discordant overtones but there is a definite folklorish quality to the piece.

Frazelle investigated hundreds of recordings and song collections from the mountains of North Carolina and Virginia to achieve this effect. The song is based upon a North Carolina ballad concerning Poor Omie Wise, a woman expecting to elope but who is instead deceived and carried on horseback to the dark waters of Deep River where her lover drowns her. Kahane's performance has a spiritual quality that climaxes into an eventual dissonance. The composer Frazelle was

present for this Canadian premier, and was well received by the relatively small audience attending.

The last piece on the agenda, Rachmaninov's Six Preludes were performed with great skill. Although Rachmaninov was a great composer at the turn of the century, these series of preludes are not yet in the standard repertoire of today's competitors. These pieces show us an artist in his thirties who is in full command of his skills expressing whimsical emotions ranging from light to dark. Kahane brought the piano into its full resonance with these pieces that embraced the complete span of the keyboard. You can hear this performance on CBF-FM on the dial 100.7, October 9 at 10h00.

This festival takes place from the 9th of September to the 18th, so you only have three nights left to catch the performances. The pianists are from France, the U.S.S.R., Turkey, Brazil, Hungary, the U.S. and Canada. The main

events are to take place at the Theatre de Maisonneuve in the evening at 20h00. Some of the pianists are also offering Master Classes where amateur pianists can try out their repertoire before the experts. As well, conferences are being held by some of the leading music scholars in North America such as Harold Schonberg, former senior music critic of *The New York Times* and Pulitzer Prize winner.

Tonight Mikhail Rudy (USSR) performs Schubert, Brahms, Scriabin and Ravel. On Friday night, you can see Angela Hewitt, who won the prestigious Bach competition last year in Toronto. She will be performing Bach, Handel and Shostakovich with the I Musici de Montréal. Lastly, a concert not to be missed by the legendary Lazar Berman (USSR) is on Sunday afternoon. He will perform Liszt, Scriabin and Rachmaninov. For more information contact Place des Arts.

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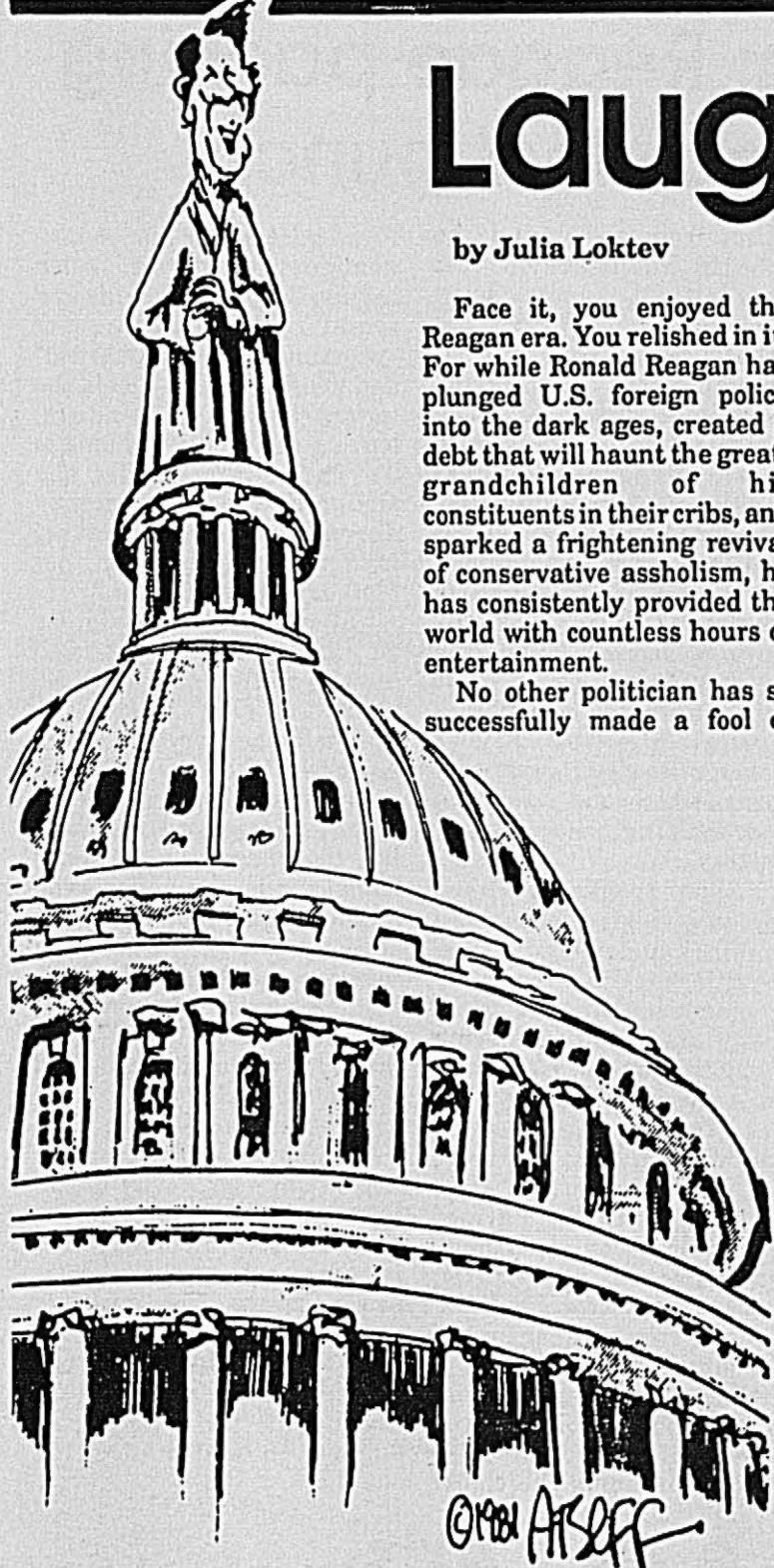
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Laugh with Ron

by Julia Loktev

Face it, you enjoyed the Reagan era. You relished in it. For while Ronald Reagan has plunged U.S. foreign policy into the dark ages, created a debt that will haunt the great-grandchildren of his constituents in their cribs, and sparked a frightening revival of conservative assholism, he has consistently provided the world with countless hours of entertainment.

No other politician has so successfully made a fool of

himself. Nobody holds a candle to Ronnie in the blunder department. He has stuck more feet in his mouth than would be required to simultaneously fill all of Imelda Marcos' shoes.

But, alas, he will not be around much longer to entertain you. If you want to have one more laugh at the gipper before he goes back to his home on the range, get one last juicy bite of Reagan crap by catching the Players' Theatre production of *Rap Master Ronnie* in its last weekend.

Written by Gary Trudeau (of *Doonesbury* fame) with music by Elizabeth Swador, *Rap Master Ronnie* satirizes aspects of the Reagan era like homelessness, Star Wars and free trade with witty, sarcastic show tunes.

Unfortunately, the play's 1984 debut predates Reagan's

most ridiculous hijinks such as Iran amuck and Nancy's star-gazing scam. Players' Theatre's production, directed by Kristin Kieren, attempts to update the original play by inserting a few random quips about Ollie North and Joan here and there, but it just doesn't excuse the production from being a couple of years too late.

The trouble is, we're bored with Ronnie. We all know he naps during briefings. We know he thinks that foreign policy is like a Hollywood western with the bad guys in black. We know he probably forgets his mother's name. We know his downfalls. We've been rehashing them for the past eight years.

Had Players' Theatre chosen to produce *Rap Master Ronnie* in 1986, the play would have seemed hilarious. But in

the fall of '88, with only a few months left of the Reagan administration, the production seems only mildly funny. It's like a ginger-ale that's been left open too long—still partly good, just no fizz.

Ronnie jokes are old and old jokes, no matter how good, seem stale. It's time to move on to new nincompoops. Bush and Quayle seem like the perfect new targets for ridicule. Perhaps Jam Master Bush or L.L. Cool Quayle would be more timely.

Despite all its catchy tunes, *Rap Master Ronnie* just left me singing "I'm gonna wash that man right out of my hair."

Rap Master Ronnie runs through Saturday September 17 at third floor Union building. Showtime is 20h sharp. Tickets are \$8 and \$9. For reservations and info., call Players' Theatre at 398-6813.

It's fall in Pittsburgh

by Brian Walker

The Mysteries of Pittsburgh is a book about summer, so it is a perfect novel for fall. It is the novel that overnight turned Michael Chabon into the Hot New American Writer, and made him the envy of an entire generation of aspiring scribblers. Immediately sold to William Morrow for

\$155 000, it was translated into several languages right after publication.

Michael Chabon writes as if he has discovered a whole new relation with language and the world. For anybody who writes, this is as if you suddenly discovered that the diffident person you have been courting for months, to whom you thought you might bestow a kiss at best, has actually been revealing all your intimate secrets to a live-in lover. The love-object in this case is none other than language itself and Chabon has found his way into a relation with it that is playful and fond and in a thousand ways imaginative.

The Mysteries of Pittsburgh is a coming-of-age novel, classically American in form. Art Hechstein, the blithe narrator and hero of the book,

son of a gangster, living in Pittsburgh, is moving into the first summer of adulthood. He wants adventure and high emotions and by page eleven he has found both in the person of Phlox, a woman he meets in the library on his last day at school.

Hechstein meets his other love interest in the library that day. Arthur Lecomte, sleek, Gatsbyian and busily gay, represents more than one kind of exoticism for the adventurous Hechstein. The summer and the characters and the first two thirds of the book all simmer along in a merry bisexual haze as Hechstein tries to choose between his two attractions and to deal with the lush entourage of characters that opens up around them.

The book has a darker side—though never too dark and more like a border than a side—represented by the narrator's mobster father and by a Helushian biker named Cleveland. They loom over the last part of the book and serve as a runway from which the plot lifts off from its *drame passionnel* beginnings into a flashy and cinematic finale.

The Mysteries of Pittsburgh has—besides the startling freshness of language and insight—a refreshing freedom from many of the vices that plague contemporary American literature. On the one hand it is free of the archness and camp that make Tana

continued on page 8

Emperor Godard

by Immanuel Legorburu

If the role of the artist is to take risks and burst our bubbles of complacency, then Jean-Luc Godard is certainly an emperor among filmmakers. Godard's films speak directly to the modern urban psyche, and chronicle with unflinching honesty our confused, fragmented and isolated existence.

Like Picasso and Joyce before him, Godard's genius felt bounded and cheated by tradition and he has developed his own personal way of expressing himself on film. Unfortunately, McGill film classes have alienated students from Godard by usually screening his least amiable and successful films. Don't be deceived. Few artists can so urgently and candidly sing our urban lament. And if one can't be open and radical when young, when can one?

All of this is to say that Godard's *Masculin-Féminin* will be screened on Monday, September 19 at 20h30 in the auditorium of Concordia's Hall building. The film is Godard's tender impression of Parisian youth in 1965, a wintry ode of confessions and interviews seen against the background of a world of violence and confusion of thought and feeling. It is the sketch of a new generation, "the children of Marx and Coca-Cola." And Jean-Pierre Leaud as the protagonist stands out as the image of the young of any time—nervous, worried, unhappy, despondent.

Of course, being a Godard film, it is deeply flawed in some ways, especially at the technical level. But one does not go to a Godard film to marvel at the wonders of cinematic abracadabra, or to study film technique. (Unless,

of course, one considers a seemingly endless, continuous shot of a traffic jam to be a marvel breakthrough in cinematic artistry, ie. *Weekend*) One instead expects to be provoked, amused, and touched by the question, "Where has all the tenderness gone?" To boycott Godard because of his film mechanics is akin to snubbing friends because of their technicolour hair or their habit of publically probing their noses.

At any rate, it's a great way to become acquainted with an excellent repertory theatre. At Concordia, one is offered classic films from all over the world, from different eras, and all for only \$2. It is located at the corner of MacKay and de Maisonneuve, on the main floor behind the airport terminal. See ya there—for art's sake.



listings

by Bob, bastard nephew
of Bud and Judy

Thursday, the 15. Tonight tonight, the ever legendary Pere Ubu are at Club Soda with John Cale opening. Pere Ubu originate from Cleveland and have had a major problem since they've started—they've always been ahead of their time. If you enjoy intelligent, challenging forms of contemporary rock, this is a definite must see. **Mango (Reggae)** at Rising Sun Get yr vitamins. **Theatresports**—improvisational comedy with a user-friendly mandate—in the alley at 10h. It's Free. That means you don't pay, no matter what your age, race or sexual preference. **Rapmaster Ronnie** is still running until Sept. 17 at Player's Theatre and until November in Washington, D.C. Also on campus, at 20h, **Michael Maxwell** performs at Pollak Hall, selections from Carl Maria Weber and

Johannes Brahms. Lullaby and good night.

Friday the 16. Lillian Allen at Club Soda. Reggae with strong political backing (or vice-versa). From Toronto, very big deal, article elsewhere in paper. **Femmes Sans Peur**, demonstration at La Fontaine Parc, 19h30, bring candles and banners, dance follows. SST garage grunge gods Das Damen are at Fougounnes and are currently holding a tour contest. Hand them a pony tail elastic at the show and they'll explain the rest; free records could be in your future. And don't let the German name fool you, they're from NYC and have a healthy dose of long hair. Big Rising Sun Reggae blast with Roots Movement (no not the tacky sweatshirts) with Bingy. Saturday as well. Apparently this is reggae week. On campus, **Women's Union Work Party** (my faavourite kind of work) at 423 Union, and Test Pattern party at Gerts, a Spuds MacKenzie favourite (stuffed, dead? We can only hope.) And there's more of that Theatresports stuff in Players' Theatre after Rapmaster Ronnie (about 21h30, maybe 22h). Bring a sumo wrestler—sumo wrestlers get in for a dollar (and so does everybody else).

Saturday the 17. While half the city is over at the Big O for the Human Rights Now! show, **Big Daddy Cumbuckets** and Toronto's **Disco Jesus** entertain at the Station 10 lounge. Meanwhile over at the Spectrum, J.J. Cale begins a two night stand. **The Boys**, from Quebec City, at les Fougounnes. Comedy night at At Station 10.

Cereal for lunch at

A plague of angels seek haven on earth

by Suze

You had few options amidst this summer's easy-going movies. Now, an entertaining and welcome change is **Bagdad Café**. It's perfect for a Sunday night pseudo-intellectual type of adventure.

As in Wim Wender's **Paris...Texas**, writer-director-producer Percy Adlon has set this movie in Bagdad...Nevada. This is a "heaven/earth" movie, where the gods deign to come down and intervene in our lives, and it is a little jewel of a film.

The heroines, Miss Jasmine and Miss Brenda, both of whom are without a husband right from the beginning of this movie, capture the audiences' heart by their

warm and very human interplay. It begins when Miss Jasmin leaves her not-too-pleasant husband and we say "good riddance". Walking out in the middle of the desert doesn't seem like the most appropriate way to affirm oneself, but Miss Jasmin takes to the road in the literal sense. There is a sense of vastness and emptiness as she steps out into the desert.

She manages to find her way to the centre of Bagdad—that is to say, a, water reservoir, a gas station, a motel, and a coffee shop. There, we meet Miss Brenda, who herself has just kicked out her good-for-nothing husband. She is now the proud owner of everything in this little town.

When Miss Brenda meets Miss Jasmine, it is not exactly love at first sight. Miss Brenda

seems to have a chip on her shoulder and will yell at anything in sight. But our brave Miss Jasmin has broad shoulders, and she can take Miss Brenda's venom till there is no more.

Maria Sadegebrecht, who I hope we will see again on the screen, plays Miss Jasmine like someone with a mission. She goes about cleaning up, in the literal and figurative senses, almost everything in Bagdad. With her pails and her comprehensiveness she gets to Miss Brenda's heart.

Again we think of Wender's films, this time because of a thematic similarity to his latest, **Wings of Desire**, wherein angels watching over the city decide to abandon their heavenly covering and take on human form.

Bagdad Café, although set

in the United States, does not treat the theme in the simplistic, American fashion with wings, cuteness or other clichés to give the audience the sense of "angelness". On the contrary, Percy Adlon's angel Miss Jasmine is a hefty, blue-eyed German woman. And the cinematographer uses orangey, dark and awesome desert dusk skies to add to the sense that someone is really watching over us.

Bagdad Café has a great cast, and although off the main path of American movies it is not so way out as to make it inaccessible. The somewhat unoriginal theme of angels descending on earth does not hinder the film, but it does make you wonder what's prompting all the angelic visitations down here these days.

This week's review for the illiterate...

In keeping with the Daily's editorial policy of struggling to represent the interests of the under-privileged and marginalized groups in society—the working class, gays and lesbians, ethnic groups—we proudly present a new weekly column designed to express the opinions of another victimized minority: the illiterate.

This week's review is by Steve Beauregard, who offers the explanation, "The flogging wasn't realistic."

THE LAST TEMPTATION OF CHRIST

a film by Martin Scorsese



American Rock Cafe on Sunday with locals Capt. Crunch and Let's Do Lunch, start time probably around 22h30.

Blues continue on Monday at the Rising Sun while bands keep battling out at Station 10. And feminist poet Marge Piercy lectures on campus (see the posters on the walls for further info).

Hoe down at Poodles on Tuesday with country performer Kristi Rose. A country singer from New York? Maybe she beats people with paper roses.

On Wednesday, Living Color play Club Soda. This is an all-black hard rock outfit from NYC who are getting a whole lot of attention, and rightly so. Led by veteran guitar whiz Vernon Ried, who is a leading member of the Black Rock Coalition, the band is known to have one of the hottest live shows going. Believe me, don't dare miss it!

And don't dare miss next week's Supplement or you'll just have the fond memories of this one week to look back on, and everyone will think you're a cultural gweeb.



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...new rep cinema

continued from page 1

The partners have been renovating the theatre just enough to clean it up and redecorate, to some extent. Major reconstruction will have to wait until more money is available. However, a new projection system and screen have been installed

and a new sound system is in the works. "It's a great room acoustically—very pure," Fisher assures devotees of music films like "Stop Making Sense," Pink Floyd's "The Wall" and of course the ubiquitous "Rocky Horror Picture Show."

Besides these old musical

war-horses, the Rialto will feature an eclectic programme of new releases, alternative "art" films, good second-run mainstream films, and movies for youths and children. For now the balance will be 70 percent English and 30 percent French (with foreign films subtitled, not

dubbed), but this could all change depending on community feed-back.

Martin says that his policy at Cinema V was "bring in the widest number and as many different types of films as possible and repeat what worked. We couldn't afford to bid for American first-run films, but we tried to premiere as much as we could. In the end, the audience dictated my programming. But I couldn't attempt to be like the Conservatoire, which is subsidized by the university and just brings great films to the people."

The Rialto partners "think that Cinema V was a great theatre, and Terry Martin an incredible programmer," says Fisher, although towards the end Cinema V was not taking as many risks as the new cinema hopes to. Comparing the Rialto's intentions to Martin's policies, the influence is clear. In addition, however, the Rialto will be attempting to bring in local film makers, documentaries and other "films with which other commercial cinemas wouldn't bother."

And the price is the best in town. The general regular admission will be \$3.50, and two bucks for kids under 14 and "Golden Agers."

Premieres and specials will cost five dollars, and there will be memberships at \$30 for ten admissions. Undoubtedly popcorn and licorice will scatter all over the floor causing that sticky sensation that we all know and love. There will be two daily evening shows from Monday to Thursday, three on Fridays, four on Saturdays and five on Sundays, providing a wide range of choices every week.

It is imperative that the Montréal community support this venture in order to break the pattern of struggle and final doom that has stigmatized the repertory cinema business in this city for so long. Repertory cinemas are a life-saving alternative to the over-priced homogenized entertainment usually offered by first-run houses, and the Rialto group has its hearts in all the right places. As Martin says, "I just hope they don't lose their houses."

NOW, SEE FOR YOURSELF

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The Crucifixion is the strongest such scene of all time, and may be the movie scene of the year."

—Mike Clark, USA TODAY

"MARTIN SCORSESE, AMERICA'S MOST GIFTED, MOST DARING MOVIE MAKER, MAY HAVE CREATED HIS MASTERPIECE. Willem Dafoe's spiky, ferocious, nearly heroic performance is a perfect servant to the role. He finds sense in Jesus' agonies; he finds passion in the parables."

—Richard Corliss, TIME MAGAZINE

"ONE OF THE VERY FINEST, MOST ACCESSIBLE RELIGIOUS FILMS EVER MADE. This is anything but another of those boring biblical costume epics. There is genuine challenge and hope in this movie."

—Gene Siskel, CHICAGO TRIBUNE

"A BRILLIANT METAPHOR. Scorsese has given us a very contemporary image of Jesus, torn between body and soul, whose triumph is ultimately one of the will."

—David Ansen, NEWSWEEK MAGAZINE

"IT IS WITHOUT QUESTION ONE OF THE MOST SERIOUS, LITERATE, COMPLEX AND DEEPLY FELT RELIGIOUS FILMS EVER MADE, brilliantly directed by Martin Scorsese."

—David Thomson, LOS ANGELES HERALD EXAMINER

"THE LAST TEMPTATION OF CHRIST" ILLUMINATES THE STRUGGLE IN ALL SOULS. Scorsese builds a swirling cinematic house of marvels in which all magic is possible."

—Jay Scott, TORONTO GLOBE AND MAIL

★★★★★ "HIGHEST RATING. THE FILM SUCCEEDS BRILLIANTLY."

—Marsha McCrae, ARIZONA REPUBLIC

"A PROVOCATIVE, RIVETING AND VERY MOVING FILM."

—Lou Cedrone, BALTIMORE EVENING SUN

"SUPERBLY CRAFTED FILMMAKING. Scorsese has created a work of immense imagination, one that never betrays its unshakable faith. It is as spiritual and involving a film as you are likely to see this year."

—Marshall Fine, CANNETT NEWS SERVICE

"THERE'S A PRODIGIOUS GREATNESS ON DISPLAY HERE. It's a work of great seriousness by one of this country's most gifted filmmakers."

—Hal Hinson, WASHINGTON POST

"ASTOUNDING...A FILM OF PRODIGIOUS POWER AND FEELING, with a towering performance by 'Platoon's' Willem Dafoe. How many directors take on so great a challenge or meet it with such probing intelligence and passionate heart?"

—Peter Travers, PEOPLE MAGAZINE

"DEEPLY FELT AND ULTIMATELY FAITH AFFIRMING. Scorsese has filled this film with images that won't be easily forgotten."

—Joel Siegel, GOOD MORNING AMERICA, ABC

"THE LAST TEMPTATION OF CHRIST" EXERTS ENORMOUS POWER. Willem Dafoe has a gleaming intensity. What emerges most memorably is its sense of absolute conviction, never more palpable than in the final fantasy sequence."

—Janet Maslin, NEW YORK TIMES

★★★★★ "HIGHEST RATING. A POWERFUL WORK OF PASSION AND IMAGINATION THAT STIRS THE SOUL AND SHAKES THE INTELLECT. It's stimulating, deeply felt and brilliantly filmed."

—Lloyd Sachs, CHICAGO SUN-TIMES

"AN INTENSE, UTTERLY SINCERE, FREQUENTLY FASCINATING PIECE OF ART by a director for whom, clearly, the message of Jesus' life has immediacy and meaning."

—Shirley Berman, LOS ANGELES TIMES

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—Steve Dolar, ATLANTA JOURNAL/CONSTITUTION

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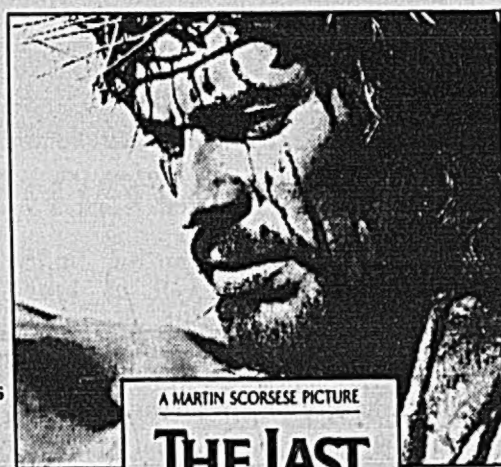
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—Brian Johnson, MACLEAN'S MAGAZINE

★★★★★ "HIGHEST RATING. AN IMPRESSIVE ACHIEVEMENT. The most sincere, thoughtful and provocative film about Christ ever made in America."

—Roger Ibert, CHICAGO SUN-TIMES



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EDITED BY THELMA SCHOONMAKER
PRODUCTION DESIGNER MICHAEL BALLHAUS, A.S.C.
EXECUTIVE PRODUCERS HARRY UFLAND AND BARBARA DE FINA
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McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The **Daily** assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The **Daily** reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Apt. 1 1/2 on Durocher for October-August, near McGill, renovated, stove & fridge, \$365, 481-2566 Evenings, 499-9548 message.

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Roommate wanted to share large furnished upper duplex in N.D.G. Female graduate preferred. Easy transportation to McGill; 66 Bux Villa Maria Metro. Catherine 482-1814.

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350 - JOBS

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354 - TYPING SERVICES

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361 - ARTICLES FOR SALE

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Queen size futon with frame, \$300; sport rack for small cars, bicycle and ski fittings, \$70; bookshelf with two adjustable shelves 4'X2', \$40 neg. 849-5516 evenings.

Mens 12 speed bike for sale. 23 inch frame, excellent condition. Phone 939-9588, 7 to 11 pm.

Beautiful couch and loveseat, matching set. \$250, must sell. Tel. 845-5397, 288-4168.

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Great seats for Amnesty International Concert on Saturday Sept. 17. Call 284-5662. I have 10 tickets, asking \$70 each.

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367 CARS FOR SALE

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374 - PERSONAL

Can we Talk? McGill Nightline, information, referral, listening 398-6246.

McGill Nightline welcomes you back for another great year! Have a question? Feel like chatting? We're here Monday to Friday, 9 pm to 3 am, 398-6246.

Wondering what "rush" actually means?

Come by KKG and find out. Our events for this week are lunch today (12-2). And tea tomorrow (3-5). Be sure to stop by the Kappa Kappa (532 Milton).... We can't wait to see you!!

Male McGill student, 25 - looking for weight training partner for safety and motivation. 3-4 times weekly. Call 277-6154 if you're serious about getting in shape this fall.

383 - LESSONS OFFERED

French conversation for McGill students and professors with a young + experienced teacher. Organize yourselves into small groups (3-7). Private lessons also available. Jacques 844-3700.

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Ska!! Come join the McGill Scandinavian Club. We welcome students of any background, Viking or not. Uncle Sven wants you! Call Yetta at 848-9589.

385 - NOTICES

We are looking for all former McConnell Outlaws, interested new players in general. (848-0290) or Heather (845-6213).

Worship for a University Community. St. Martha's In-The-Basement meets every Sunday at 10:30 a.m. at 3521 University St. for informal, ecumenical worship. Call Rev. Roberta Clare, 398-4104.

Weight loss support groups are being run this fall at McGill. No charge for participation. For more information please call Carmen Mirail at 398-6117 or 849-6807.

Americans in Canada for Dukakis needs McGill volunteers for largest absentee voter drive ever. Independents and concerned Republicans welcome. 288-3896 anytime.

Animal Rights! A new group called META - McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

389 MUSICIANS WANTED

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The McGill University Band is seeking accomplished instrumentalists who are registered in faculties other than music. Rehearsals are held Tuesday and Thursday, 4-6 pm. If you are interested in participating in this ensemble, please contact Tom Talamantes (398-5034).

Buy and sell your textbooks at THE SECOND HAND TEXTBOOK SALE

• Bring in your old textbooks Thursday, Sept. 1 to Tuesday, Sept. 13

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continued from page 4

Janowitz and Jay McNery so

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cloying. But on the other hand, it doesn't fit in with the minimalist morbidity of Raymond Carver. Chabon is a deft observer, master of the coy adjective and sly summation. He also has a finely theatrical sense of humour with which he constructs his zany scenes. In one, Cleveland decides to mate his girl-friend's pure-bred dog ("the most beautiful dog in the world, the Anna Karenina of dogs") with the neighbour's

three pit-bull terriers. "Three Stanley Kowalski dogs taking advantage of a Blanche Dubois," in one of Chabon's neatly-turned phrases.

Not that the book is all sugar and light. All the blurbistes (blurb-beasts) whose gushings gum up the back cover of the book stress Chabon's optimism and buoyancy. The flip side is that the book has a tendency to glibness. You find yourself wishing that Chabon would aim a bit higher with his dizzying literary skills. And the ending is lame. The first time through it is exciting and

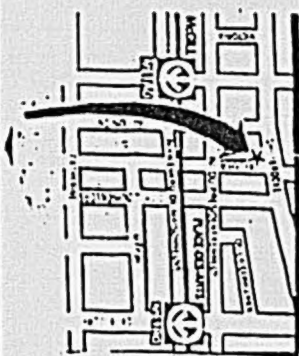
fun, but it smells of something designed to be snapped up by moviemakers (and it was—Alan Pakula is working on it now). The characters unravel at the end, go amok and start doing things they wouldn't if they weren't being seen through a director's lense.

But the book is certainly one of the best this year (and there has been a bumper crop recently from the fair fields of literature). In fact, the only real drawback with The Mysteries of Pittsburg is that it is still only available in hardback at \$25. Steep price, hot book. Borrow a copy.

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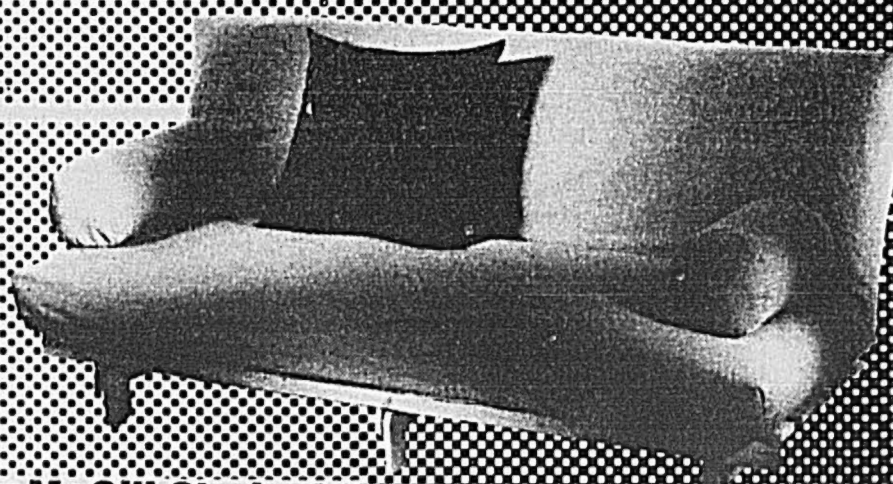
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